# Fall & Winter Books 1971

The University of Massachusetts Press

## Beowulf

BURTON RAFFEL, *translator*
LEONARD BASKIN, *illustrator*

This is a poet's translation of a great old poem. It is an attempt to realize, in modern verse, as much of the Old English epic as can survive translation.

"The 'words' of one language," says Burton Raffel, "can never be translated 'literally.' So-called literal translation is a will-o-the-wisp invented by pedants."

While following the text closely—as much as possible line for line though not word for word—Professor Raffel attempts to as he says, "approximate" the older metric and to "echo, to suggest, the effects of Old English poetry, without aping them [or] 'literally' imitating them."

A Professor of English and Classics at the University of Texas, Professor Raffel's published works include translations of Russian, Indonesian, Vietnamese, and Old English poems as well as volumes of original poetry and textbooks.

Artist Leonard Baskin has contributed a stunning series of line drawings to accompany the text.

Translation originally published as a Mentor Paperback by New American Library.

November; cloth, $10.00; ca. 175 pp.
LC 73-164441, ISBN 090-5

## Avenue of the Americas

JAMES SCULLY

In his second book of poems James Scully brings emotion, personal experience, and intellect into a moral focus that honestly expresses and reflects contemporary American life. This is no miscellaneous volume of verse, but rather a unified statement on life lived. Scully sifts and exposes the deadly implications in our conversational speech and delineates a sensibility discovering itself in poetry that is rich in suggestion and hard-hitting in example.

At the vital center of the book is an extraordinary series of letters and poems addressed to the late poet and playwright Grandin Conover. Scully's response to Conover's needs and pains—his own needs and pains—and his attempt to deal with Conover's death create a poetry of suffering and purgation. And so throughout the book—the end result is a hard-won wisdom and a sense of rediscovery, renewal, and indeed resurrection.

Three powerful drawings by Jeff Schlanger document the text.

James Scully lives and writes in Mansfield Center, Connecticut. His first volume, *The Marches*, was the Lamont Poetry Selection for 1967.

December; cloth, $6.00; paper, $2.95; ca. 112 pp.
LC 74-164444, ISBN (cloth) 092-1, ISBN (paper) 099-9

## The Voice of the Folk

Folklore and American Literary Theory

GENE BLUESTEIN

In *The Voice of the Folk*, Gene Bluestein examines a variety of attempts by writers, critics, and folklorists to define an American folk tradition and to understand its relationship to American life and literature.

The author traces from German philosopher and historian Johann Gottfried von Herder, whose folk ideology became a germinal force in American thought, through Emerson and Whitman to Constance Rourke and the Lomaxes, the notion that folklore is an embodiment of significant cultural values—sometimes, in fact, the very highest cultural values of a nation or ethnic group. Bluestein demonstrates that folklore thereby provides a rich basis from which formal literature can grow.

He applies his theses to American culture with particular reference to Miss Rourke's treatment of the folklore Yankee and backwoodsman, the influence of the "Arkansas Traveler" pattern of frontier story telling, and the influence of Negro blues and the poetry of "rock."

Gene Bluestein teaches American literature and Folklore at Fresno State College and is a performing folksinger. He has published numerous articles on the folk tradition.

March; cloth, $9.00, paper, $2.95; ca. 224 pp.
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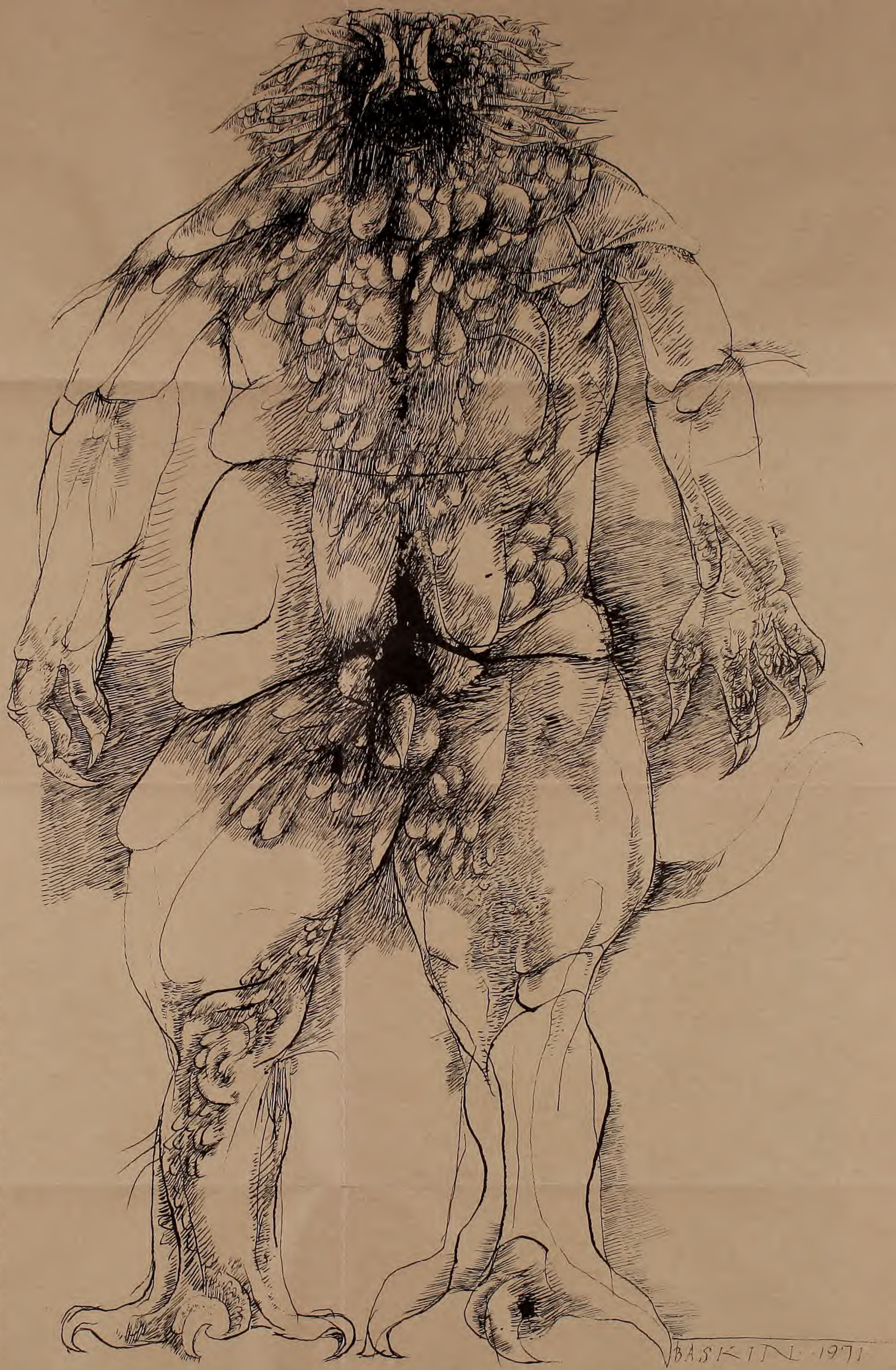


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## Randolph Rogers
American Sculptor in Rome

MILLARD F. ROGERS, JR.

Randolph Rogers (1825–1892) typified the American sculptor of his period. An expatriate, with such artists as Hiram Powers, Thomas Crawford, and William Wetmore Story, he formed the leading group of American sculptors in Europe in the mid-nineteenth century. Though they lived abroad, they received commissions from travelers for public monuments and private portraits in the United States.

Rogers' oeuvre included many important civic monuments such as the *Columbus Doors* at The Capitol, *The Michigan Soldiers' and Sailors' Monument*, *Abraham Lincoln* at Fairmount Park in Philadelphia, and numerous Civil War monuments. Rogers' most famous work, *Nydia*, is considered one of the best examples of nineteenth-century American sculpture.

In this handsome volume, the first comprehensive treatment of the sculptor's life and works, Millard Rogers has included a catalogue raisonné of over 100 sculptures, some 80 illustrations, and a critical appraisal of a neglected period of American art.

Millard Rogers, formerly Curator of American Art at the Toledo Museum of Art, is Director of the Elvehjem Art Center at the University of Wisconsin. He is the author of numerous articles on American art.

October; cloth, $17.50; ca. 288 pp.
LC 75-164439, ISBN 087-5

## The Prince and the Genie
A Study of Rimbaud's Influence on Claudel

JOHN MACCOMBIE

That Paul Claudel, French ambassador to the United States, solid pillar of the Republic, and devout Catholic was the disciple of the infamous poet-seer-cum-slavedealer, Jean-Arthur Rimbaud, has been for years a baffling, though often-acknowledged fact.

In *The Prince and the Genie*, author John MacCombie theorizes that it was not Rimbaud the *voyou*, the homosexual, the sordid, sadistic, iconoclastic *enfant terrible* who influenced the deeply religious Claudel, but rather Rimbaud the mystic, the spiritual seeker, the subtle poetic technician who was the younger poet's model.

Professor MacCombie shows in detail how Claudel's reading in 1886 of *Les Illuminations* and *Une Saison en Enfer* led him into a spiritual relationship with Rimbaud which was to influence his conversion to Catholicism and to have numberless ramifications throughout his life and works.

The author draws upon biographical details from Claudel's extraordinary *Journals* as well as the texts of both poets, which are treated to a rigorous *explication* pointing up stylistic influences and parallels.

John MacCombie is Chairman of the French Department at the University of Massachusetts—Boston. He has published a highly-regarded translation of Jean-Paul Sartre's renowned essay "Orphée Noir," and is at work on a translation of Rimbaud's poetry.

February; cloth, $10.00; ca. 176 pp.
LC 70-164440, ISBN 089-1

## Druid Craft
The Writing of *The Shadowy Waters*

MICHAEL J. SIDNELL, GEORGE P. MAYHEW,
DAVID R. CLARK, editors

This first volume in a distinguished new series, *Manuscripts of W.B.Yeats*, presents diplomatic transcriptions of all the extant manuscript versions of *The Shadowy Waters* available in the National Library of Ireland and the Henry E. Huntington Library.

These early versions of the well-known play are uniquely valuable not only because they present Yeatsian verse of a very high order, but also because they reveal how Yeats developed and modified an elaborate mythological machinery—much of which he was ultimately to discard. Moreover, they show that Yeats preserved choice passages in the earliest drafts, carrying them almost unchanged through various redactions to the final version.

The successive manuscripts, many published for the first time in this volume, afford a new view of the poet struggling to reshape the Irish mythological cycle to the uses of his craft. They reveal another part of the still largely hidden foundation of mysticism and occultism on which rests the later, greater work of Yeats.

A number of pages of holograph manuscript and stage designs from Yeats's own hand are illustrated in facsimile.

Michael J. Sidnell is a member of the Department of English, Trinity College, University of Toronto, and has published a number of articles on Yeats, other Irish writers, and the theater.

George P. Mayhew is Professor of English at the California Institute of Technology and the author of *Rage or Raillery: The Swift Manuscripts at the Huntington Library* (1965) and other works.

David R. Clark is Professor of English at the University of Massachusetts. His numerous publications include *W.B.Yeats and the Theatre of Desolate Reality* (1965) and *A Dry Tree: Poems* (1967).

January; cloth, $25.00 (short discount); 374 pp.
LC 74-103474, ISBN 068-9

**Manuscripts of W.B.Yeats** David R. Clark, General Editor
Volume I *The Shadowy Waters* Michael J. Sidnell, George P. Mayhew, David R. Clark, eds.
Volume II *The Player Queen* Curtis Bradford, ed. (Fall 1972)
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The University of Massachusetts Press is pleased to announce the addition of this distinguished title to our list:

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"An 'inheritor of unfulfilled renown' Willkie certainly was, but he deserved and has got a learned, intelligent, and loving biography"—*Times Literary Supplement*.

"Barnard has clarified points of controversy, pinpointed errors by other biographers, and dispelled many myths. Serious contemporary students need no longer ask 'Who was Wendell Willkie?' "—*American Historical Review*.

Ellsworth Barnard received his PhD from the University of Minnesota and taught at several colleges and universities before assuming his present position as Professor of English and Ombudsman at the University of Massachusetts. He is the author of such works as *Shelley's Religion* and *Edward Arlington Robinson: A Critical Study*, and has contributed articles to numerous periodicals, including *Harper's*, *The New York Times Magazine* and *The Massachusetts Review*.

June; cloth, $10.00; paper, $5.00; 624 pp.
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